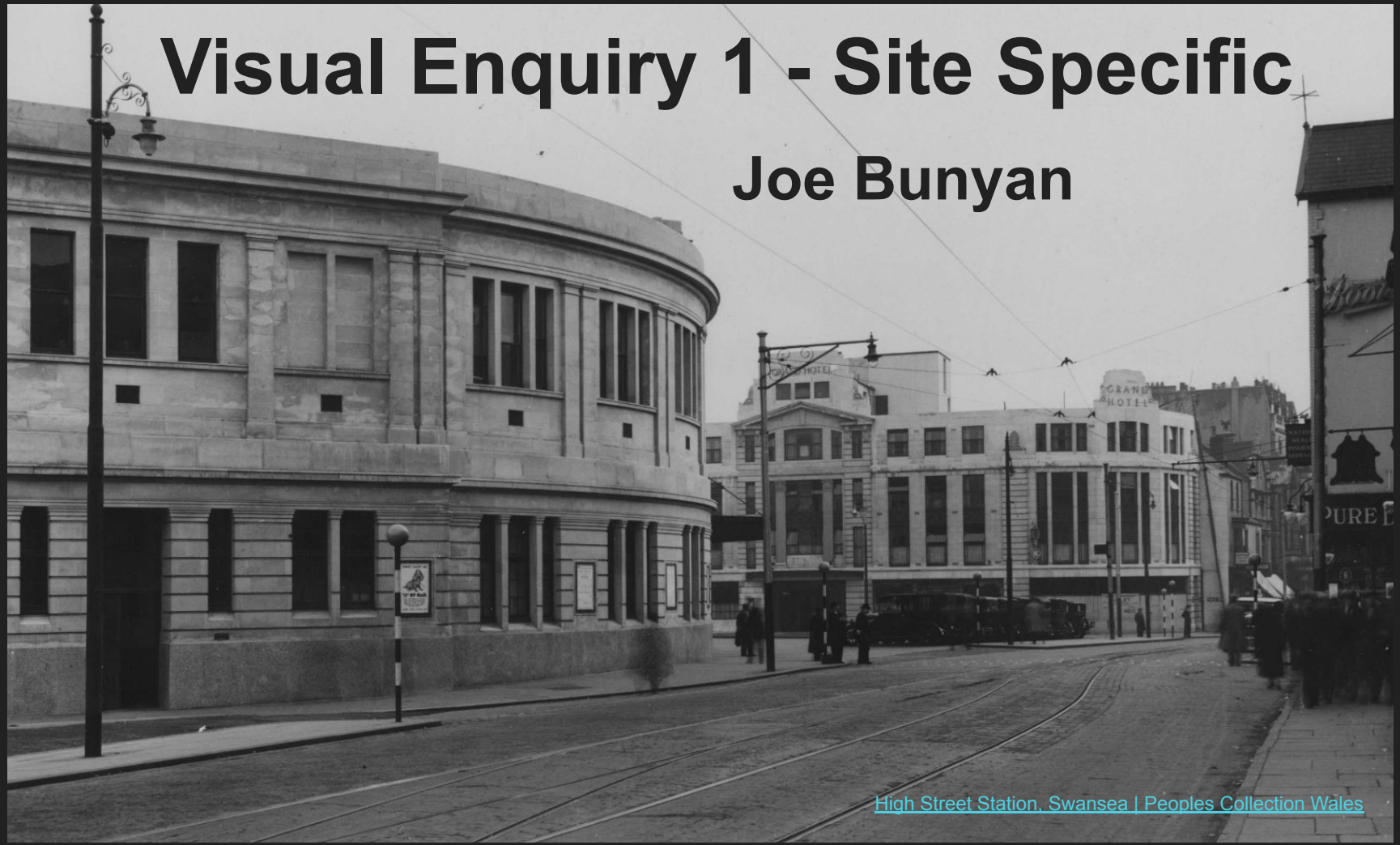
Visual Enquiry 1 - Site Specific

Joe Bunyan



High Street Station, Swansea | Peoples Collection Wales

“...ostensibly unsuitable for re-representation anywhere else without altering its meaning” (Kwon, 2002, p46)

A site-specific artwork is one which can only exist in its intended setting. If removed, the work is either rendered meaningless or takes on an entirely new meaning, turning it into a different artwork. The location should be intrinsic to the works context - whether that concerns politics, conflict, geography, physics etc, it exists as a dialogue between itself and the environment it is displayed in.



Enemy Contact, 2002. Uli Aigner.

Kwon, M. (2002) *One place after another : site-specific art and locational identity*. Cambridge, Mass: MIT Press.

Enemy Contact, 2002. Uli Aigner

Uli Aigner created an installation in Freud's London home, where the floor was covered in mirrors. Not being able to sustain the weight of a person, these mirrors would break underfoot - so, the viewer is forced to watch their reflection shatter from an arguably unflattering angle. This installation responds to psychoanalysis, a method of therapy of which Freud was a pioneer. Psychoanalysis uses various methods such as dream analysis and free association to try and unearth repressed feelings. For the patient this can be an uncomfortable delve into their unconscious mind, and this is what I believe the mirrors represent. I'm sure there are lots of interpretation around this work, although I feel that there is a universal correlation between the idea of psychology and staring at the self.



Valerie, in almost every picture # 11, 2014. Erik Kessels

I chose to look at this series as it stands out to me as a slightly unusual site-specific work. Whereas in most site-specific artworks the site demands the kind of work, here the images demand a certain kind of site - any body of water. In the series the sites are varied; a river, Lake Geneva, fountains - this seems to defeat the purpose if the sites can be interchanged, however it makes sense when we consider the series of images. These are not actually Erik Kessels' photographs - a man had posted the collection of images online, all of his wife in various bodies of water. Erik Kessels' installations take the collection a step further by putting large prints of Valerie in water into different bodies of water.

The installations are dependant on their site, however the site is interchangeable as long as it meets the requirement of having water.





Sun Tunnels, 1973-76. Nancy Holt.

Nancy Holt created four large concrete cylinders and placed them in the middle of the desert. They are positioned so that, when stood inside them, the sun can be seen on the horizon during the summer and winter solstices.

“These four tunnels serve as a focal point for the land, suggesting Holt’s ultimate proposition: You are the aperture.” (Kron, 2018)

These cylinders, whilst being the constructed element of this artwork, seems to divert attention away from themselves and instead towards the incredible landscape they exist in. In this way, they function as a strange sort of aid to which the viewer can enjoy the landscape. This shift of attention would be impossible in a white wall gallery as the space is designed to make the *work* stand out. “Sun Tunnels” is designed to make the *space* stand out.



Kron, C. (2018). *The story behind “Sun Tunnels,” Nancy Holt’s Land Art Masterpiece*. [online] Artsy. Available at: https://www.artsy.net/article/artsy-editorial-story-sun-tunnels-nancy-holts-land-art-masterpiece

Mapping Potential Territories: The King's Arms Tavern

The King's Arms Tavern is situated on Swansea High Street, with King's Street (which is more of an alley) on its right. I can remember being told by my god-father who is massively interested in listed buildings and local history that it was the oldest running pub in Swansea until it shut down. Of course there are pubs in older buildings, such as the Cross Keys, however they hadn't been used as pubs for as long.

To get a sense of what the pub was like prior to its closure I had a look on Tripadvisor to see what people had written about the place. Most of the reviews were very negative - I have included one review on the next slide. (I liked how it is almost structured like a poem).



“This bar is disgusting!!
Rude staff and managers.
Bouncer looks like she chewed a wasp.
Not a clue how to run a nice gay bar
The whole place stinks ,dirty floors furniture.
Expensive for drinks
Really not worth the money
Better off going to wine street
Better atmosphere there .
What a shame there is not another nicer gay venue in Swansea!!
Avoid this dirty disgusting place !!!!
Close it down !!!”



https://www.tripadvisor.com/Attraction_Review-g186466-d5914613-Reviews-Kings_Arms_Swansea-Swansea_Swansea_County_South_Wales_Wales.html

In terms of accessibility, I am trying to get in contact with the commercial developer Coastal Housing, who have recently purchased the property. On their website they mention plans to “upgrade” the building and then re-open it for commercial use. I’m assuming that means they will open it again as some sort of bar or pub. After peeking through the windows- you can see that the inside of the building is in quite a state. This means that, provided we have permission from Coastal Housing, there would be a big clean-up job involved before displaying any work there.

- I have spoken to Coastal Housing over the phone and explained the project, the fact we would need access to the site etc. - the message has been passed on to the management team, so they should be getting back to me in the next few days.





When considering themes for a project here, there are quite a few directions you could take it in (death of the high street, inflation, changing attitudes in young people towards alcohol, you could explore the site from an LGBTQ perspective). This would depend on the group - maybe we would pick one theme and work on it together or we could each make slightly different work and have a small group exhibition inside the pub.

An idea that came to my mind was representing “ghosts of the past.” I find there is a really stark contrast looking at a space which you know has had many busy nights, then to see it still and silent. I used to have this feeling working in pubs after all the customers left on friday and saturday nights. My ears would still be ringing slightly from all the noise and chatter from 10 minutes ago and I’m wiping down the bar in near silence.

I thought a good way to represent this idea would be to cover all the tables and bar surface in paper covered in cyanotypes of glass bottoms. In my head, this looks similar to beer stains where people haven’t used coasters.

Another idea I had was to find as many archival photographs of this pub as possible, then to reshoot the found images on film, then experiment with developing the film in different kinds of alcohol. Here in this link somebody has created a “beer developer”

- https://shootitwithfilm.com/how-to-develop-film-in-beer/



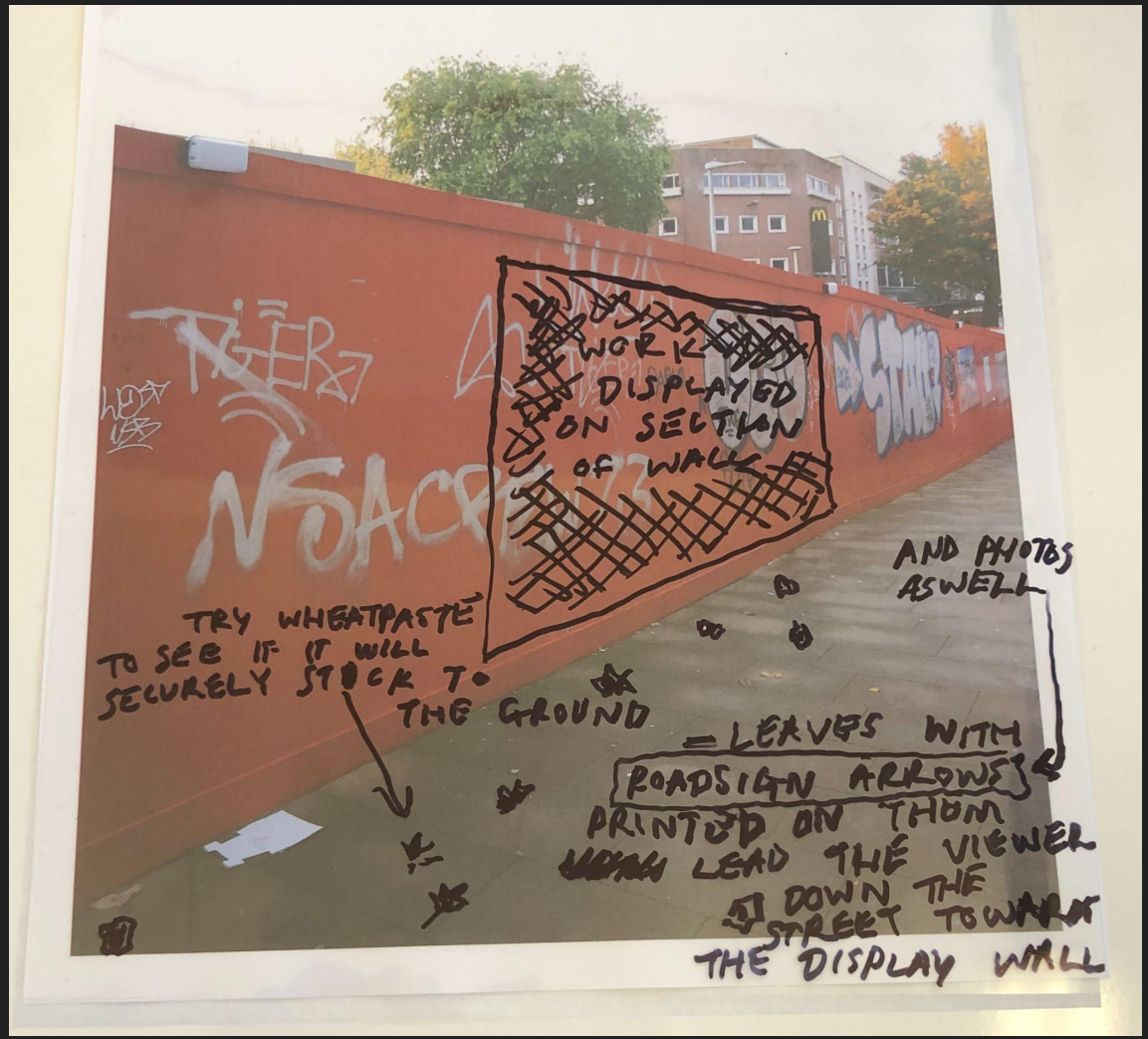
The Streets - Site Specific Group

In our initial discussion, we shared ideas about scraps and detritus in the streets, and how printing photographs onto materials we find in the street could be interesting. Especially with bits of paper - these can be pasted up onto walls, and will eventually deteriorate, fulfilling a kind of circle. The kind of imagery we might use would be street photographs, although we need to create a more defined concept which links back to the materials we are using, giving the project more depth.



Visualising





In the next session, we drew out our plans of what our exhibit might look like. Another idea we had was to paste leaves onto the pavement and have them leading up the street towards our chosen wall. The images would be printed onto the leaves using liquid light - essentially silver emulsion which is becomes liquid when heated up. We would then paint the leaves with this and leave the emulsion to cool. We might also paint the leaves white beforehand, so that the image is lost in the background of the leaf.





Prints from a walk around Swansea city centre

I'm writing this after doing the exhibition. Looking back to these photos, I think I was just trying to make textural studies from different surfaces and things in the street. At this point our group wasn't quite sure what we were going to do, so I thought to start off, it might be a good idea to shoot a roll of film and see if the prints give us any ideas moving forward. Unfortunately, at the time, I forgot to document this process as a project cycle. I don't think I even made a contact sheet because I was irritated at how to roll turned out, it may have been my camera or expired chemicals but all the photos came out really dull. Even with these four that I printed (they seemed to be the only photos on the roll that I could pull a bit of contrast out of with a grade 5 filter) you can see they lack contrast. In the end, we started looking at archival imagery, but I think it's always a good idea, if your stuck for ideas at the start of a project to go out and shoot a roll of film.

Legality

Key Regulations for Posting Posters in the UK:

- **Permission:** Before putting up posters, make sure you have permission from the property owner or relevant authority. Without proper consent, you could be liable for trespassing or vandalism.
- **Placement:** Posters should be placed in designated areas or locations where they are allowed. Avoid putting up posters on historical buildings, monuments, or private properties without consent.
- **Content:** Ensure that the content of your poster complies with regulations regarding decency, accuracy, and legality. Avoid using offensive language, misleading information, or copyrighted material without permission.
- **Removal:** Once your promotion or event is over, remember to remove the posters promptly. Leaving them up for an extended period could result in fines for littering or damage to property.
- **Penalties:** Failure to adhere to poster regulations can lead to fines, legal action, or community service. It's essential to be aware of the consequences of violating these rules.

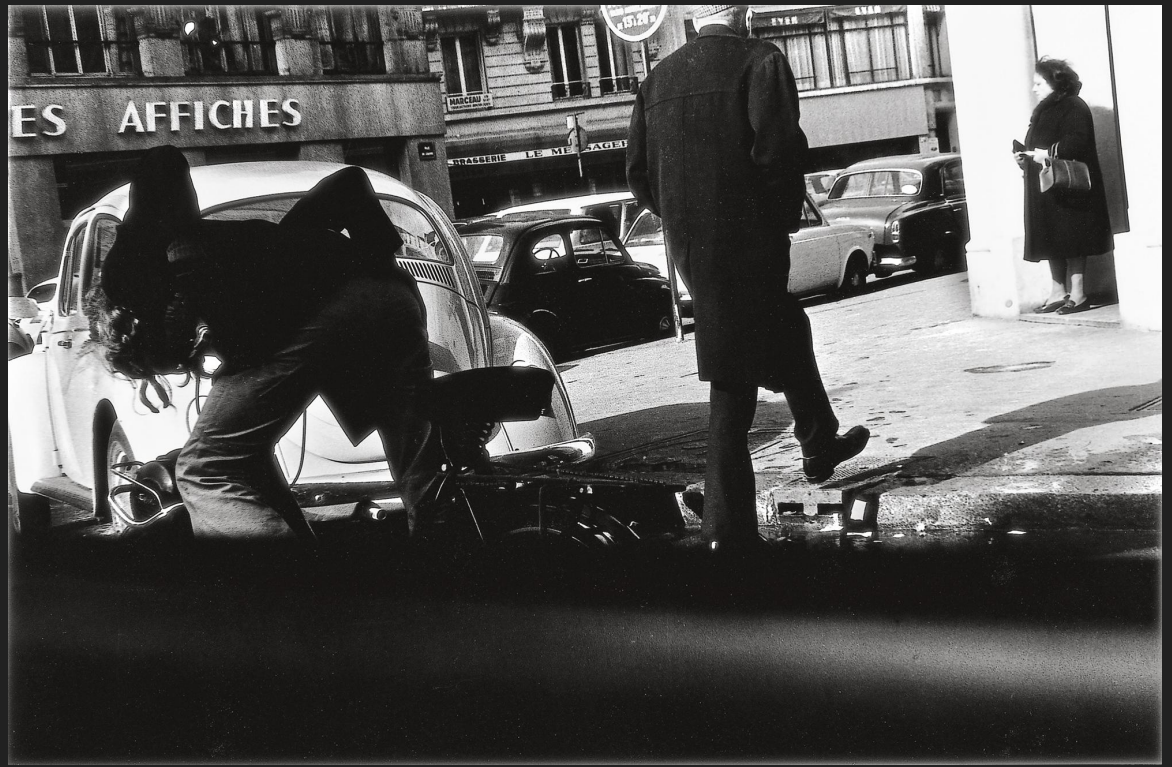
By following these rules and regulations for posting posters in the UK, you can showcase your message effectively while staying on the right side of the law. Remember, responsible poster posting not only promotes your cause but also contributes to a cleaner and more regulated environment for all.

- Anywhere we intend on posting up our work we will need full permission from the council/property owner. The only thing we can experiment with without permission is leaves as it is an organic material. There are other darkroom processes such as beetroot printing, which means that no harmful chemicals are used in the process of printing onto the leaf.

Project inspiration - “Circulation,” Takuma Nakahira






ES AFFICHES

In 1971, japanese photographer and writer Takuma Nakahira was invited to join the Paris Biennale. The work he created there was as much a performance as it was a photographic display. For the week of the exhibit, Nakahira routine was to spend the day taking photographs in the streets of Paris. In the evening he would develop all the film he shot and make prints. Finally he would put this up in his exhibition space and repeat this process the next day. The images included fragments of text and images from posters, and also included more traditional street photographs. The performance links heavily with Guy Debord's ideas of the dérive and the psychogeographical drift. But instead of looking at a documentation of a past journey through the city, visitors of the Biennale could witness the drift live over the course of the week. What I take from the performance is how it highlights ideas of temporality and fleeting moments, which I will discuss more on the next slide.



"Everyday I would go out into the streets of Paris from my hotel. I would watch the television, read newspapers and magazines, watch the people passing by, look at other artists' work at the Biennale venue, and watched the people there looking at these works. I would capture all of these things on film, develop them the same day, make enlargements, and put them up for display that evening, often with the photographic prints still wet from the washing process." - Takuma Nakahira.

Witkovsky, M.S. (2015) 'Nakahira's Circulation', *Aperture*, pp. 49–55.

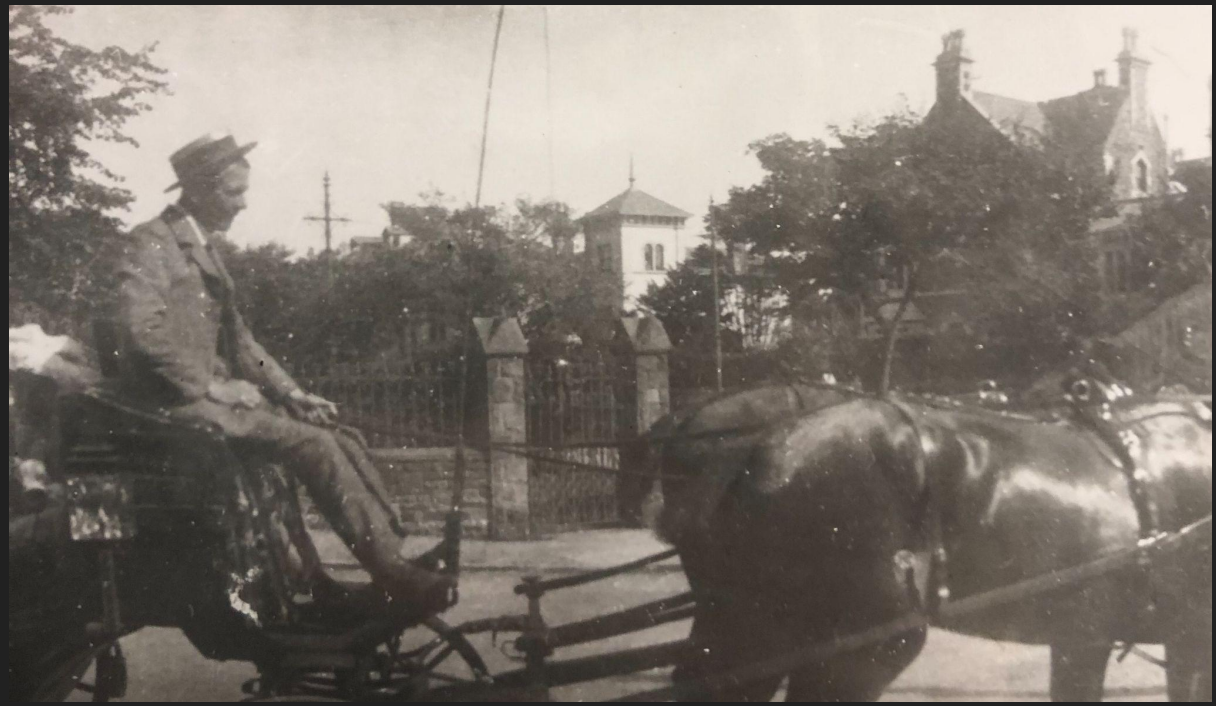


Archives Visit

To go along with Emma's personal collection of archival imagery, we went to the Swansea Archives and had a look at some of their collection. So that the images have the same time frame as Emma's we asked for pictures from the first half of the twentieth century. All the photos are from the Kingsway, Oxford street and some surrounding streets. We were told at the archives that we could take pictures for personal use, however if we want to use them in our site-specific project we would have to discuss with them further. I might go back and ask about use some close-up fragments of images which contain people like the image on the left.



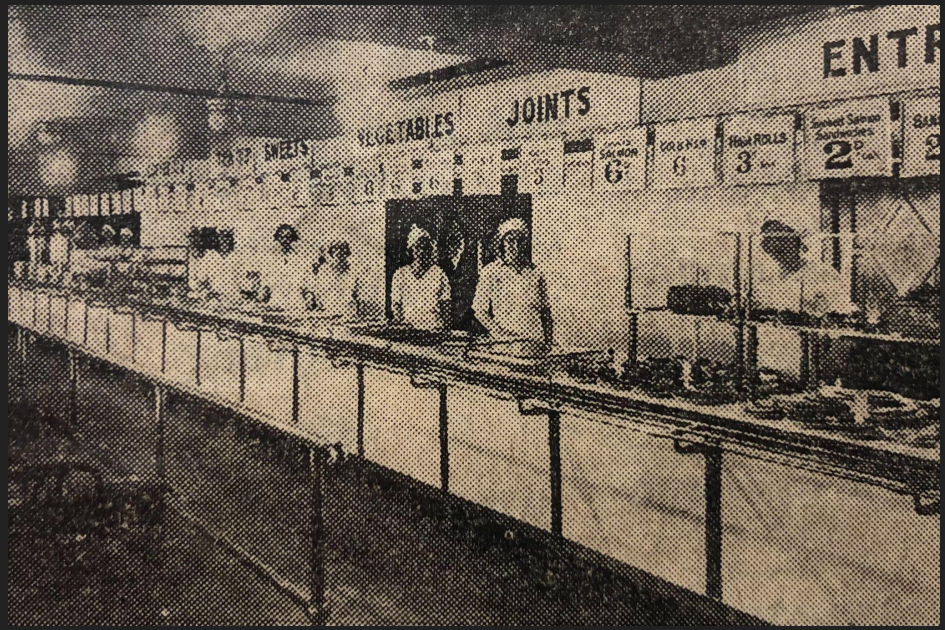




Out of the large amount of photographs we looked at, the ones which stood out to us were the photographs where people are looking at the camera - such as here with this boy doing a wheelie. When looking at images of the past, I often find there is a feeling of detachment. Even in this case when I walk down the same streets regularly, I still experience this feeling - I suppose because of how different it looks. However when people in the image are staring right at you, it seems to bridge a gap, and Swansea of however many years ago doesn't seem so distant.







One thing I found interesting while examining these images was the variety of different kinds of prints. There are so many great textures and tones within this collection. These two particularly - the left image with a kind of wishy-washy and feathered looking light, and the newspaper cut-out with the grainy and harsh look of halftone printing. If we end up using these images, I'd definitely want to ensure this tonal variety is apparent in display.


BETTOSES
ICES


MAC'S
SWAN
Hairdressing
SALON
AYS
EMPIRE


HOTEL
TELEPHONE


SALE






CAUTION
ROAD WORK
AHEAD





One idea we discussed while looking through these images was to print them out and bring them back the locations where they were shot. Of course, this would be easier to do with some of these than others. With these to images it's quite apparent that they're shot on the Kingsway, and you can see exactly where they are along it due to proximity to the church which still exists. With many other photos it may be very difficult to work out where they because Swansea has changed so much, so there is a lack of recognisable landmarks. If there are enough images we can trace back to a specific location, this could be a good idea for the exhibition.





I love this image on the left. It may not come through so well, as it's shot on my phone rather than scanned but it is printed beautifully. I believe that construction site is what is now the Potter's Wheel where the Kingsway meets St. Helens at the roundabout (not entirely sure, I could be wrong).



This pub is now Eli Jenkins on the corner of Oxford Street.

Projection Workshop



In our session today, we learnt how to use the projectors. When installing the projectors into an exhibition space, you will need a hdmi connection and likely an extension cable, depending on the space. These cable should be taped to the group to prevent a trip hazard. All the electrical equipment must be PAT tested for the exhibition. As well as the projector you will need a media player (top right image), which can decode files from a USB stick so that the projector is able to play them. You need to be mindful of file size here, because the media player will struggle with anything over five gigabytes. Once you have your files in the media player you will need to use the keystoning buttons of the top of the projector to make sure the image/video lies level on the surface you are projecting onto.



For the workshop, our site specific group used the imagery from the archives





We experimented with projecting images onto things that would obstruct the image somewhat. In the street there are some many different textures and shape which could make interesting overlays with projected images. Here, the window slits in the door break, but also frame the composition. Also the small blue signs on the door sort of look like blue plaques on the side of the building which I thought was funny.


AFF FOAM
47
MAC'S
AYS
Water
PLUS
FIRE EXTINGUISHER

Nam June Paik - TV Buddha

“ Yi 逸 (unconventional naturalness) is originally a mental state that seeks freedom from tangible and intangible bondage. In East Asia, literati, philosophers, and politicians made art, so the spirit of yi they pursued became an aesthetic ideal. In the Tang 唐 dynasty, yi became a grade for evaluating art; and since the Song 宋 dynasty, yi has been regarded as the highest grade (Cheng 1995: 348). This, of course, is closely related to the prosperity and popularization of Zen Buddhism.”

Lim, T. (2019) ‘Moving Meditation: Paik Nam June’s TV Buddha and Its Zen Buddhist Aesthetic Meaning’, *Dao : a journal of comparative philosophy*, 18(1), pp. 91–107. Available at: https://doi.org/10.1007/s11712-018-9643-5.



Nam June Paik's TV Buddha is an installation where a statue of a buddha is facing a live projection of it's reflection. The work explores the meeting of traditional East Asian beliefs (it could be interpreted as just buddhism or the buddha as a symbol for a wider belief system), and rapidly improving western technology. The quote on the previous slide mentions the concept of Yi, which is essentially a transcendence from worldly things. There is a long lineage of Asian artwork with which Yi is integral. In TV Buddha, Paik has broken this tradition, as the Buddha, in a state of meditation, is bonded (to re-use the word from the quote) to the image of himself on the screen. I'm sure this work can be interpreted in many ways, however I find that this meeting of western technology and traditional East Asian beliefs seems quite violent and conflicting when considering some of the elements of Buddhism this work draws from. That being said, I can imagine standing by this work in real life and it being very calm and contemplative.

Perhaps these split interpretations are intended, as it would link back East Asian beliefs, specifically to the concept of Yin and Yang which is the connection between opposing forces.



Shimon Attie - The Writing on the Wall

In this project Shimon Attie took archival imagery of Jewish street life in berlin, and projected these images around the city, each image being projected at the location they were originally taken. With this sort of work where the past is brought back to the present, projection is an ideal medium as it has an almost ghost-like look to it. The illumination signifies the once-was.



Tony Oursler - The Influence Machine

I like this project a lot because of Oursler's experimentation with surfaces. In "The Influence Machine," Oursler projects the faces of ghosts onto trees and smoke from smoke machines, giving the installation a transient quality. If we were to use projection in our site specific group there would be a lot of potential for experimentation with surfaces as we are not bound to any specific space. We could find buildings and walls with different kinds of textures and shapes and see how our archival imagery looks projected onto them.



Whatsapp discussions around concept

~Emma +44 7503 456700

Yeah 100% that's what I'm trying to figure out just cause the posters don't really have any meaning atm if it's on the urban environment I think it needs to be shown more in the posters as I feel that's not portrayed with in them right now it feels like we aren't really sure what the meaning is or what we want to portray with the posters 16:09

~Malachi +44 7526 922339

ryan said about having the posters mimicking the surrounding typography, and the ideas of the eyes showing surveillance, and that people ate being watched by authorities, which is true in the sense that we potentially will have to be careful with putting up posters, keeping in the theming, and it's talking to the people walking and looking past in the streets themselves that ties it all together. the slight change in typographic style or colours that tie them with the buildings we choose to display on or having textures of the same wall displayed will cement the posters into being specific to that site 16:14

~Emma +44 7503 456700

Love that idea!! So should we just stick with that then? 16:15

I'll go out on the weekend and pick stuff for us to print on even if it's old posters for visual enquiries instead of leafs is that ok for everyone? 16:16

~Malachi +44 7526 922339

we can also still incorporate the textures of forgotten posters and scraps too into the designs 16:20

especially specifically to each place 16:20

Vinyl Printing Workshop

After discussing Malachi's theme of being watched, me and Emma considered how we could link this with the archival imagery. Linking back to what we noticed in the archive, we decided to crop into the photographs and find people who are staring at the camera. I think this idea links to Malachi's idea well, but also has some humour to it, and quite eye catching if you were to see it in the street - creating a moment of eye contact between past and present people of Swansea.





The first step in this workshop was go out to the Kingsway and find some ‘Natural Frames’ where we could display our images. We took a tape measure with us and made note of the dimensions.

Next we scaled our images to the size of the frames in the street and sent them to Daf to print. When printing on vinyl it is important to let the print dry before doing anything with it. After five or so minutes we took the sheets into the workshop room and cut the the white off with a ruler and scalpel. These were then ready to take to the Kingsway.



Before sticking the vinyl on the wall we had to pull off the back layer- this was a bit finicky as it was quite a windy day, but we did them one by one and helped each other out with handling. As the surface we were sticking them onto was wonky breeze blocks, the posters didn't stick massively well, although they should remain stuck for a time, until somebody decides to take them down. I imagine this will happen before the rain gets to them.

An interesting thing which happened during the workshop was that, despite measuring the spaces accurately - I was slightly surprised when the prints came out. I thought they looked far to big for the space and we would have to remeasure and trim them. However we did get our measurements right and this was just some trick of the eye!



Contacting Swansea Council

As we now had a solid idea of what we wanted our exhibition to be, we needed to contact the council to get permission for it. This started off with a proposal document which included a risk assessment and small write up regarding our aims and concept. Through making this document and subsequently a lot of back and forth emails, I learnt to write in a certain style which I hadn't written in before - being professional, persuasive and polite. There were certain aspects of our concept which we left out of the proposal - we thought that including Malachi's ideas around surveillance might limit our chances of getting permission. This theme is still present in the work although we just omitted it from our proposal keeping it "council friendly."





E-mail option

A SWANSEA Valley council is looking into the possibility of setting up its own e-mail account.

Project Proposal: Golwg Pwblic [Public Eye]

Emma Millington, Malachi Smith, Seren Davies and Joe Bunyan

University of Wales Trinity Saint David

To whom it may concern,

We are a group of Undergraduate Photography students from Swansea College of Art, University of Wales Trinity Saint David. As part of our studies, we are developing a site-specific public art project as part of our studies and are seeking permission to install a temporary, non-destructive photographic display along The Kingsway, featuring archival images of Swansea's past inhabitants presented in selected public locations.

The project will feature enlarged archival photographs of Swansea residents from the early 20th century, presented in selected public locations along The Kingsway. The images are sourced from the Swansea Archives. As the Archives prepare to move to a new central location next year, our project aims to bring elements of their collection into the public realm, making Swansea's visual history more accessible to residents and visitors.

The work explores the relationship between the past and the present, using archival photography to create a visual dialogue between Swansea's historical and contemporary identities. Alongside the main display, one member of our group will also create a series of posters responding to similar themes, offering a creative extension of the project.

Through this temporary installation, The Kingsway will become a space for reflection and connection — inviting people to engage with the city's heritage and consider how its stories continue to shape the present landscape.

This was the description of our intended project which we sent to the council. It has a professional tone, emphasis on the fact in will be non-destructive and highlights how it relates to Swansea and what it brings to the location - or simply why it is worth putting up. I think it also works well as an overview of the conceptual side of our project. Up until writing this we hadn't brought our ideas together to finalise our concept - so in doing this proposal we consolidated all our ideas, albeit with themes of surveillance removed.

Hello Joe

Thanks for sending this proposal.

In terms of next steps, you will need to identify the landlords of the premises and contact them for permission to install the vinyl images. Swansea Council cannot provide permissions for third-party premises. If there are properties that are in Swansea Council ownership, I can introduce you to the relevant service areas to discuss permissions.

Best wishes.
Kate

Kate Wood
Swyddog Strategaeth a Phartneriaeth Ddiwylliannol
Cultural Strategy and Partnerships Officer
Gwasanaethau Diwylliannol, Parciau a Glanhau – Cultural Services, Parks and Cleansing

Cyngor Abertawe
Swansea Council

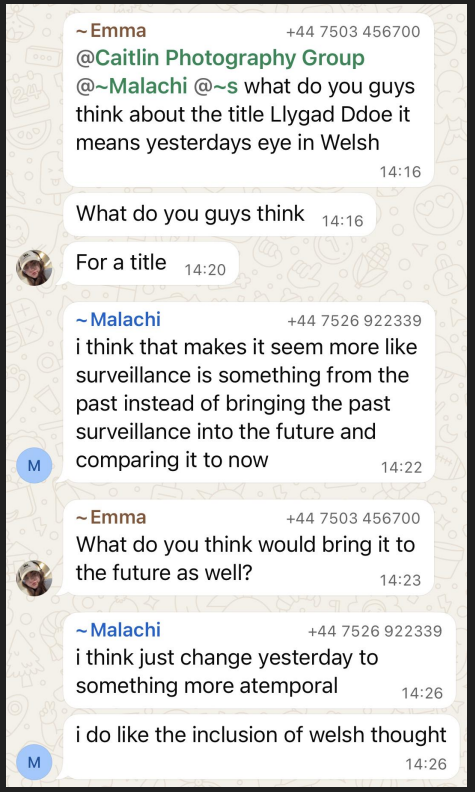
☎ 01792 635946
✉ kate.wood@abertawe.gov.uk
✉ kate.wood@swansea.gov.uk

Funded by UK Government
Wedi ei ariannu gan Llywodraeth y DU

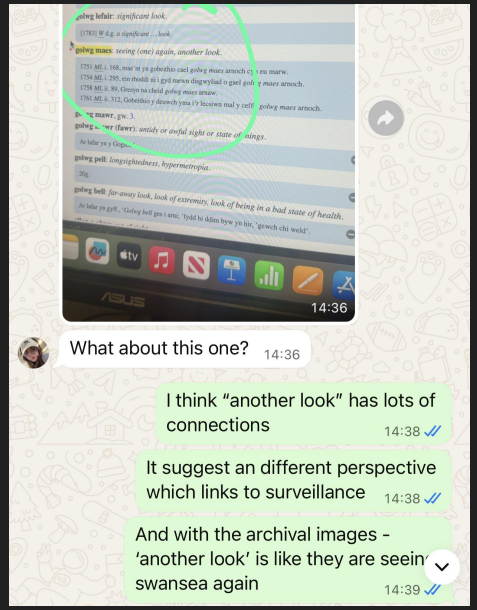
Unfortunately the response we receive wasn't as enthusiastic as we might have hoped. We were referred on to other council members where we discussed further, although ultimately we never got permission to install. This was a shame, but I definitely learnt a lot going through this rigmarole. You need to be very persistent with these things and perhaps we could have done more to appease the council.

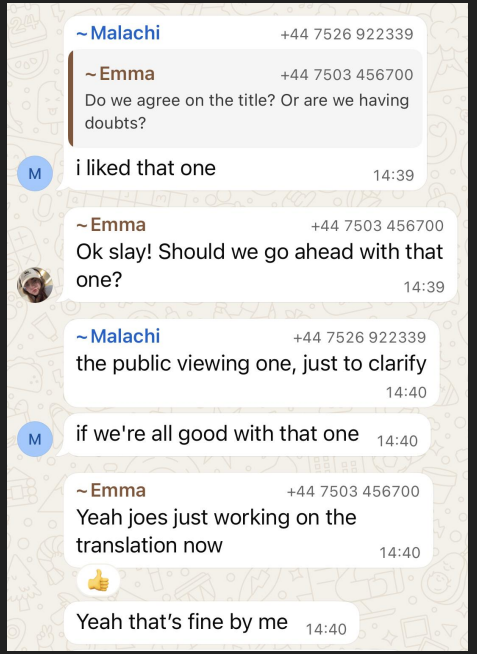
Whatsapp conversation about group name

We had decided to give the project a Welsh and English name as we had heard that the council can be more keen on things which make an effort with the welsh language.









The dictionary image is too low quality, but we circled the phrase 'Golwg Maes' which supposedly translates as 'Another Look.' I really liked 'Another Look' in English for the reasons I mention above, although I have never heard or read that phrase - so I don't think it work for Welsh speakers. The phrase translates literally 'field view,' which I think would confuse me if I saw it. So we decided to go for 'Golwg Pwblic' or 'Public View' - which I think works well as well.

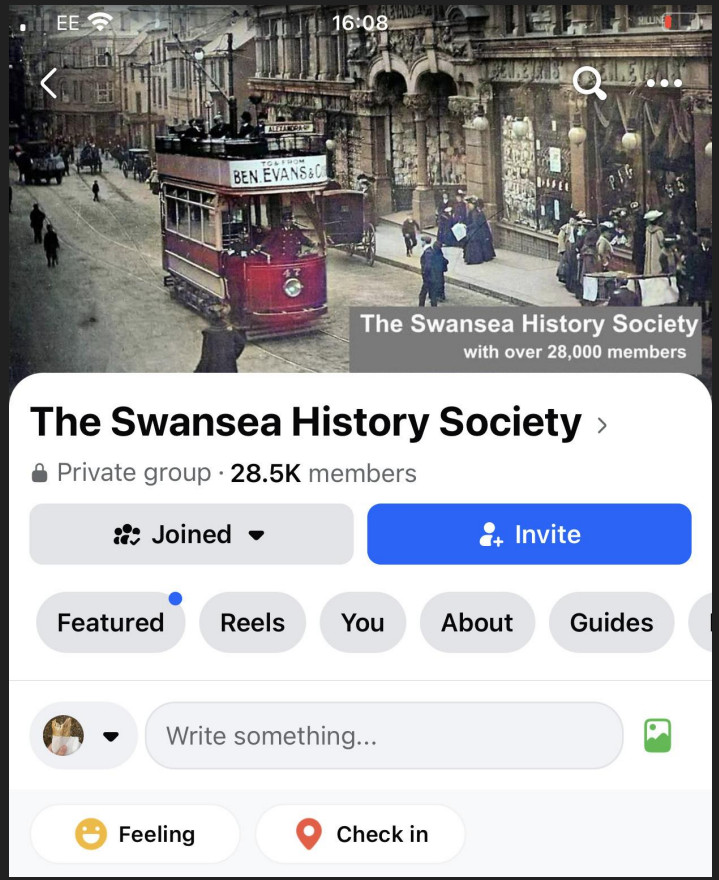
Poster

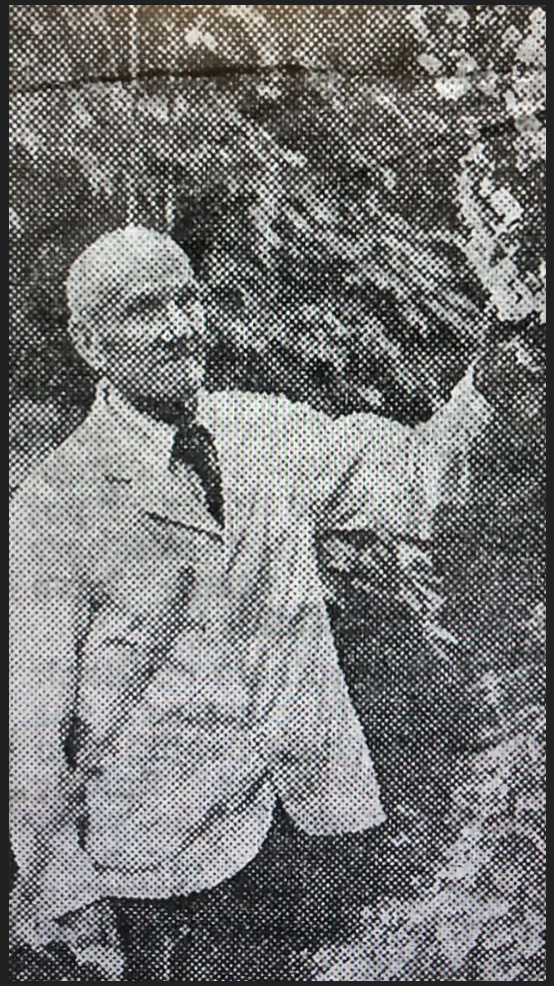
Emma created this poster for us. It ties different elements of the project together, using a photo from Emma's family collection for the archival imagery work - and then the cartoon eyes relate to Malachi and Seren's work. I really like the paper frame around the edges, leaving enough space to include the title and dates of the exhibit. The fonts works really nicely with the drawing of the eyes - it look like it was done with the same crayon, even though it's a pre-made font. As well, it has a bit of a scary look which works for Malachi's theme of surveillance, but also has a humorous quality which is present in many of the images me and Emma are working with.



Searching for more imagery - Facebook

Once we'd looked through Swansea Archive's photographs, we went onto facebook to find more. The Swansea History Society group had absolutely loads of photos to look through. And of course because it's been posted on social media, we didn't need any kind of permission of copyrights to use any of the photos. All the images in the following slides we taken from this group.







I quite like that in this project we are removing these portraits from their contexts, yet there are funny little clues in the images as to what the people might be doing - a poster in the background with the word “Bahamas,” or this man showing a plant to the photographer which is completely cropped out of the picture.






DELICIOUS











This is my favourite out of this new batch of images. It is actually a picture of a village fete in the Vivian Hall in Blackpill, yet it looks like some sort of clandestine meeting out a horror film. I also like the way many people look surprised to see the photographer - looking at it reminds me of when you walk into a pub that doesn't get many customers besides the regulars. The composition seems a bit bizarre as well - there must be more people at both sides which didn't make the crop. It also seems to have been reproduced a number of times giving it an amazing graininess and contrast.





These two, it seems a mother and child, are cropped from the same image. I really like the sort of grid pattern that the pixels make in this photo. I’m not sure what has caused this pattern.





Really nice deterioration of the film here. I love how it blends into the texture of the earth the men are digging.











JR - Face 2 Face

A site specific work which I think is very similar to our own is JR's project 'Face 2 Face.' He pasted huge prints of humours portraits along the wall in numerous Palestinian and Israeli cities - so that the Israelis would be confronted with the Palestinian portraits and vice versa. Of course, the major difference is the political context behind 'Face 2 Face.' However, both use portraiture to create moments of eye-contact between the viewers and those photographed. Whereas JR is using the interaction to bridge a geo-political divide, we are using the interaction to bridge a gap in time - each ultimately attempt to bring people closer together, in JR's case making conflicted populations realise their similarities and the futility of division, and in our case bringing people closer to their city's heritage and those who lived there in the past. Also, both projects are on site, in a public space, so many viewers will come across the work unintentionally. This may not mean a larger audience, but definitely a more varied one - not just people who have gone to see the work because they were interested. I think this factor of audience is an important part of our groups work and site specific work in general. Displaying work in locations other than galleries, gives artists an ideal chance to reach greater audiences.

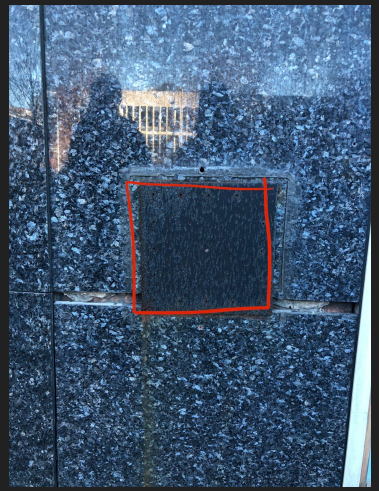


'...these people look the same; they speak almost the same language, like twin brothers raised in different families. A religious covered woman has her twin sister on the other side. A farmer, a taxi driver, a teacher, has his twin brother in front of him. And he is endlessly fighting with him. It's obvious, but they don't see that. We must put them face to face. They will realize.' - JR

JR (2007). *JR - Artist*. [online]. Available at: https://www.jr-art.net/projects/israel-palestine.

Measuring

With the exhibition date approach, we went to the Kingsway to measure up all the natural frames and other spaces we intended to put prints in.







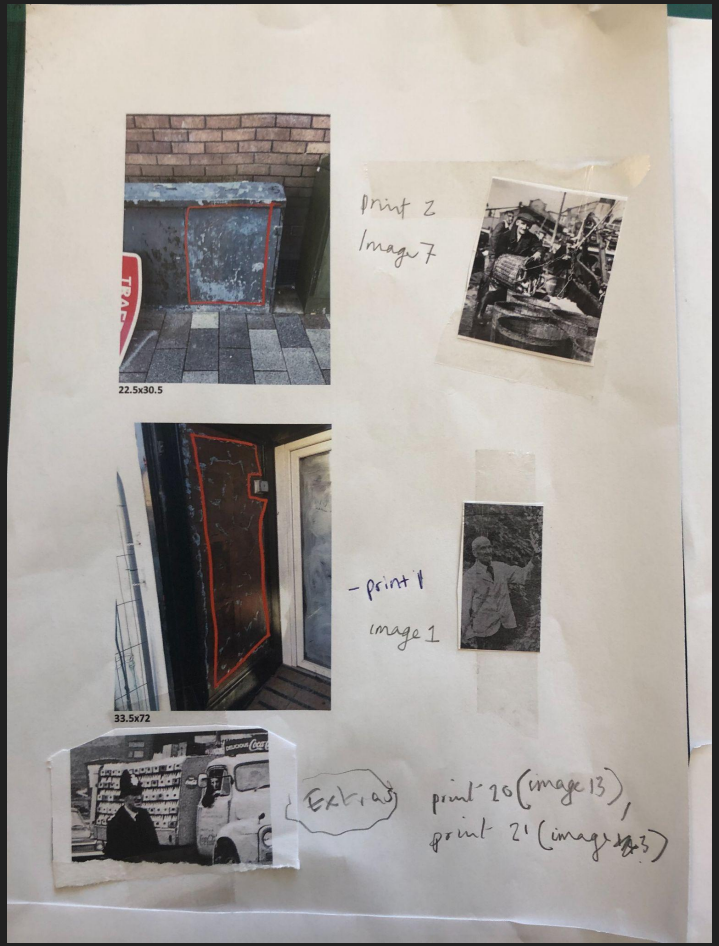


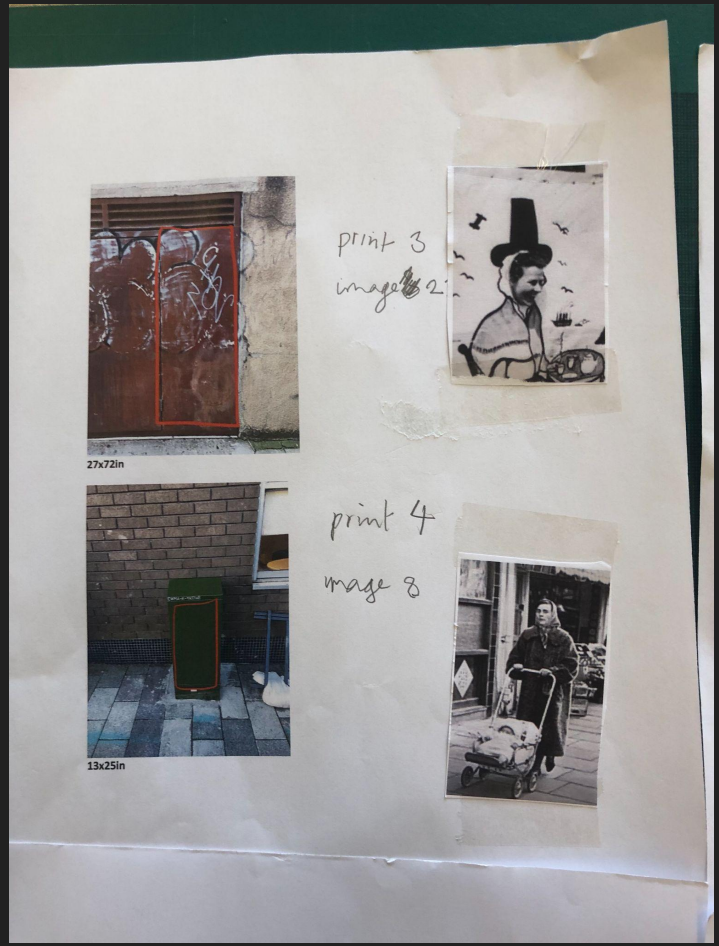
Planning

Based on the size of the measurements we took, we allocated images to exhibit in them. At this point we knew we weren't getting full council permission, so we decided to go on as planned anyway. I made these sheets to refer to when putting up the prints, with the amount we had it would be easy to get confused what goes where when installing - so hopefully this will save us a bit of time and trouble.



Close up examples:





Vinyl Printing

Once we had all the spaces measured, the next job was to size all the images to the measurements. Once this was done we sent the photos to Ann, who fit them on a doc to print on vinyl. The final job was to cut these all out and roll them up ready for installation!





Comparison of methods

Compared to some of our earlier ideas for display such as pasting posters or projection, I think vinyl was the most suitable method. Wheatpasting would have been good because it is far more durable than vinyl prints, however we would only of been able to do this with proper council permission. When we were told off for sticking up prints during installation, I imagine they would have been a lot more angry and likely to fine us if we had stuck up the prints using paste as it would have been a pain to remove - but luckily they could just rip the vinyl off and it left no trace. Projection could have been really cool - we could have made something reminiscent of Shimon Attie's work, but this would have meant rethinking our entire project. We would have had to make a slideshow of the images because otherwise it would need about 20 different projectors, which even if we had access to we wouldn't have been able to prevent them from getting stolen with only five of us. With our site being an entire street, we felt that our outcome should fill the whole space. One projection doesn't provide the same experience for the viewer, compared to an installation that spans a large chunk of the Kingsway. Vinyl meant we could work on a much larger scale and make the best use of our site. To link back to site specificity, a projection could easily be taken out of the streets and into a gallery - whereas the whole point of our prints was that they were measured to fit into natural frames we'd found in the environment. This meant that, as well as conceptually, our project was physically site specific. Those prints would look ridiculous in a gallery with all their random sizes.

I also printed of another sheet of thumbnails to stick onto the rolled up prints. It would have been an absolute nightmare wandering around the Kingsway trying to figure out which print is which without these.



Installing

Due to not getting council permission, we were told to stop putting up posters or we would be fined. This really put a spanner in the works. We wouldn't be able to put the prints onto any of the spots we'd measured them to. Luckily some shops (such as specsavers on the right, which was surprising) gave us permission to put our prints up outside.

In terms of application, we had two or three people putting up one poster to make sure that it was level and taught. We would stick one of the top corners first, then slowly stick downwards, rubbing lightly over the surface to iron out any potential air pockets.



Performance

Aside from the posters we could put up, the rest we used to do a sort of performance. Luckily Emma called a group of her friends to help us with this. We spread out along the Kingsway and held up the prints.There were pros and cons of doing this - it seemed to look like we were protesting something, which obviously we weren't, however we got a lot more public interaction with the prints we held up compared to those stuck up on walls. I think people were just confused, or intrigued might be a better word, about what we were doing - which was no bad thing because it lead to many conversation about Swansea history with the public, and we were able to hand out all of the leaflets that we printed.





De-installing

For our group, de-installing was very easy as we hadn’t been able to put up the majority of the prints we made. The ones that we had stuck up came off without leaving a trace. I included this picture because I thought the ripped print made quite a nice composition. I would have taken more, but the rest came off in one go.

